

Three Chambers

Margrete Sørensen

Stalke Project
Nørregade 7C, Copenhagen

16.9. to 2.10.1988

Margrete Sørensen's exhibition *Three Chambers* at Stalke Project in 1988 was accompanied by substantial coverage in the Danish national press. In *Politiken*, the exhibition was discussed within a critical art context, with attention drawn to Sørensen's engagement with order, structure, and materiality, as well as her distinctive ability to unite architectural clarity with organic and sensory elements. The coverage emphasized the tension between system and chance as a central aspect of her practice.

In *Berlingske*, the exhibition was likewise addressed in a broader art-critical framework, highlighting the spatial qualities of the installations and their relationship to light, material, and symbolism. Sørensen's works were described as investigations into balance—between control and openness, and between strict construction and intuitive formation.

Taken together, the press coverage documents *Three Chambers* as a significant solo exhibition within Stalke Project's program in the late 1980s. It situates Margrete Sørensen at this moment as a clearly articulated voice in the contemporary Danish art scene, working with a consistent and independent practice at the intersection of sculpture, installation, and spatial experience.



Exhibition views from Margrete Sørensen's show at Stalke Project, featuring floor installation with glass bowls and wall works.



Invitation (front), 1988